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December
1992

in
TUNE

SOUTH JERSEY'S ALL MUSIC MAGAZINE

**IN THIS
ISSUE**

**Ace
Frehley**

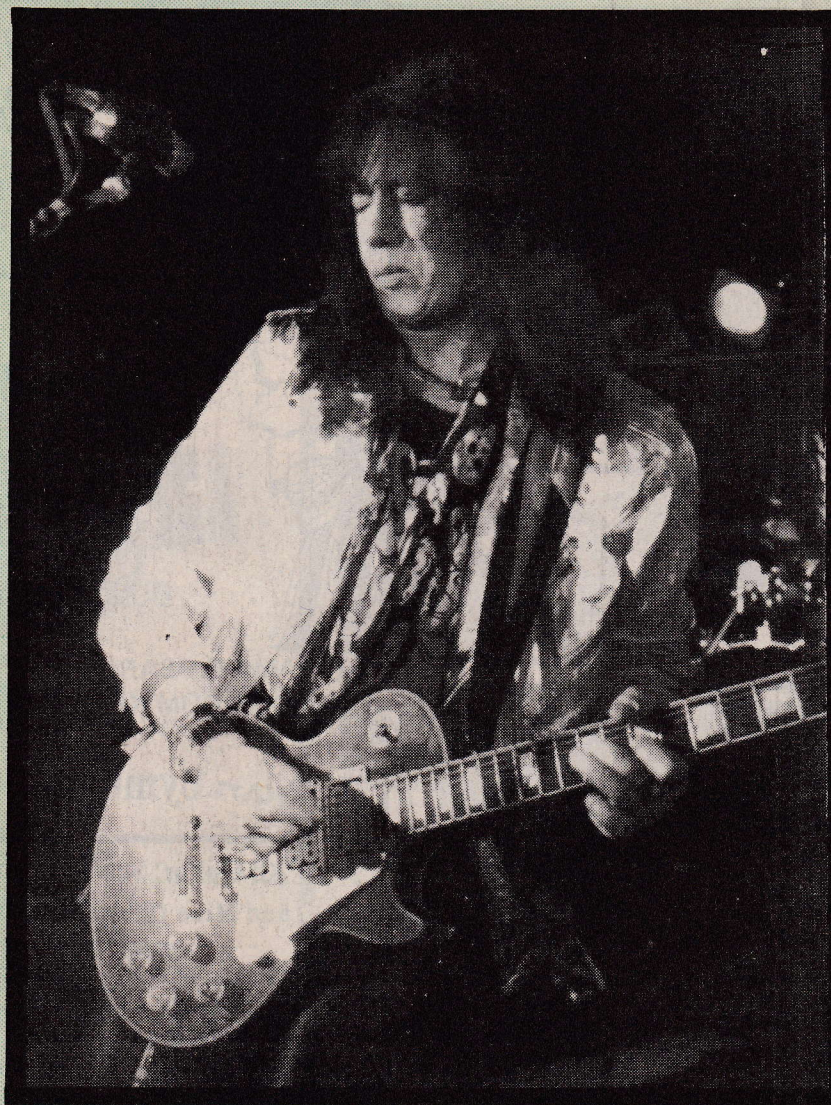
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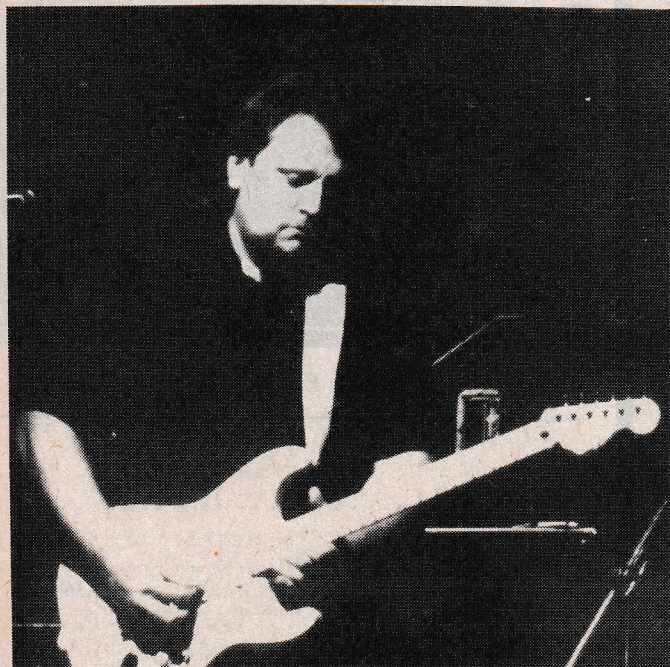
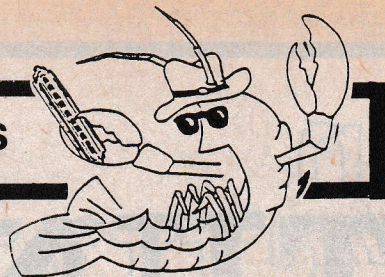


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LOBSTER BLUES SOCIETY CONCERT NEWS

by RON STINSON



Bob Smith, of the Bob Smith Blues Band.

As Jim Morrison of **THE DOORS** would say, "We're going to the roadhouse, we're gonna have a real good time!" Now it's time for the **LOBSTER BLUES SOCIETY** to go to the roadhouse, **MILLER'S INN**, that is!

On December 4 at 10:00 p.m., at Miller's Inn in Tucker-ton, N.J., **THE LOBSTER BLUES SOCIETY** presents **THE BOB SMITH BLUES BAND**, (formerly the **BLUES DOGS**).

Bob Smith is an excellent guitarist, vocalist, and songwriter. He has been in the music business over 25 years. More than 80 percent of his music is original material with a few cover tunes thrown in for good measure and balance. His specialty is the sound that he gets from his guitar. Bob uses a Lesley speaker effect on his tunes which gives him a unique sound.

This band has played with some major national acts such as **BOBBY "BLUE" BLAND**, **JOHN HAMMOND**, Point Blank Charisma's **LARRY McCRAY**, and the **UPPITY BLUES WOMAN**. As you might remember, the Lobster Blues Society had **THE BOB SMITH BLUES BAND** at our blues festival this past summer. We are looking forward to this night at Miller's Inn, so come and support us. (P.S. We like this band so much we will include them in our winter fund-raiser. More on that coming up.)

Lately, many people have asked me, "What is the Lobster Blues Society?" The **LOBSTER BLUES SOCIETY** is a non-profit organization dedicated to the presentation and preservation of American Blues music. Our goal is to bring the best Blues bands in the country and local areas to play live concerts at the South Jersey shore area.

On Thursday, December 10, at **CRILLEY'S CIRCLE TAVERN** in Brigantine, N.J., the **LOBSTER BLUES SOCIETY** is holding our annual fund-raiser. The funds collected will go toward the work that is done each month. This includes the newsletters, and postage to reach the members that are in the LBS. Featured at this concert will be **THE BOB SMITH BLUES BAND** and **BILL E. PENN AND THE SIDEWINDERS**.

BILL E. PENN, originally of The Rockers, has played guitar and composed for 15 years. He performed with Dave Sharp (of The Alarm), and he warmed up **CRILLEY'S CIRCLE TAVERN** for **EDGAR WINTER** in the summer. Bill's music is influenced by Jimi Hendrix, Danny Gatton, Stevie Ray Vaughn, and Dick Dale. The band's sound is a blend of Texas Blues, rhythms of the California shore, and the deep throb of Mississippi Delta Blues. For a trio, this band cooks.

You don't want to miss this night! Two good bands and a chance to help the **LOBSTER BLUES SOCIETY**. Show starts at 11:00 sharp, so don't be late. "SEE YA!"



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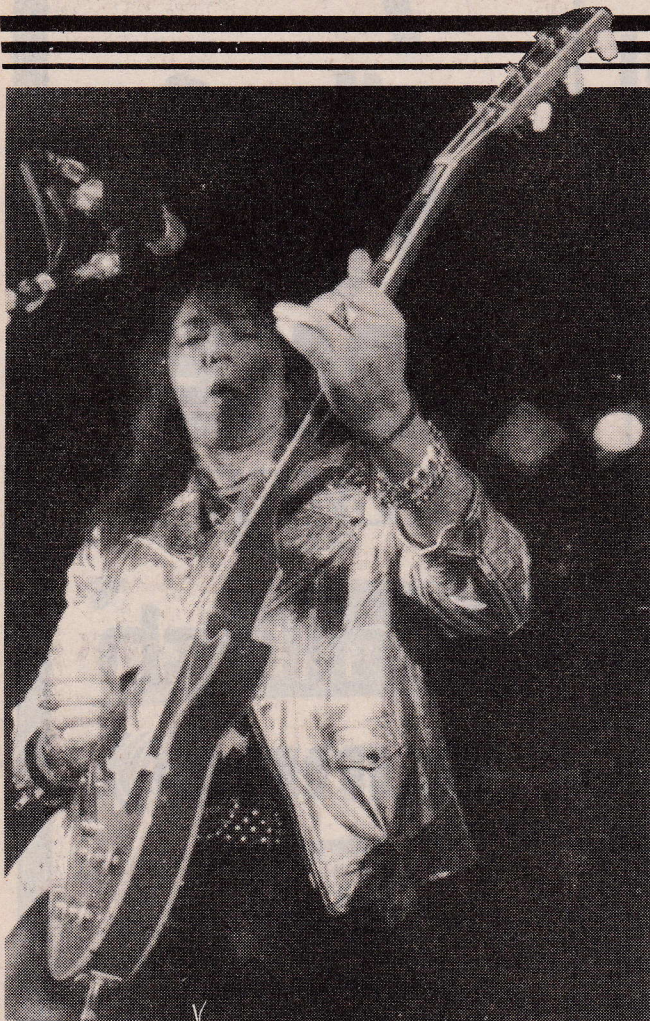
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ACE FREHLEY

BY PAM PASCALE



Dateline: November, 1992, Jersey Shore! Ace Frehley has taken area resorts by storm. He was last seen leaving Asbury Park heading due south towards Seaside Park, N.J. The results are reported to hit the area like a very cool.....November breeze rising out of nowhere. Sources inform us that he could be heading towards your area at any given time. Watch out for this storm; it is very hard-hitting with quite a few surprises just waiting to happen.

The first time that I had the pleasure of encountering Ace live was November 6th at the Rockhorse in Asbury Park, New Jersey. There were many fans out that night, young and old alike. By midnight, the audience anticipations were ready to climax as Ace and his bandmates came out on stage!

Playing with Ace Frehley were some very notable musicians. There was Ritchie Scarlet on guitar and vocals (Dio-Lesley West), Sandy Slave, percussions (Quiet Riot), and James Lomenzo on bass (White Lion). Ace and his band played a good hour-long set with some jokes and a trivia question as well. Trivia: Where are most American cars built? Answer: Detroit! (Rock City). Also the name

of an old KISS tune which was Ace's encore song for the night.

Each gig that Ace plays is seemingly different from the next. The second time that I caught his show was on November 25th at a club called Hollywood in Seaside Heights. Finally, I had the honor of shooting some pictures of Ace (but no interview, unfortunately!).

This was a privilege that very few photographers were granted. The security at each club are instructed to confiscate all film or cameras. Also, before all Ace's shows, an announcement is made notifying the audience of this rule. Among the few of us there allowed to shoot pictures were Peter Criss' (KISS) first wife and Mark Weiss, a very notable rock photographer.

A little after midnight, Ace and his band come out and all the diehard Ace chanters go totally nuts. Ace opened his set up with "Shock Me," then going right into "Parasite,"

(Photos by Pam Pascale)





Surprise guest **SEBASTIAN BACH** of **SKID ROW** fronted 3 of Ace's songs then vanished like smoke.

and "Five Card Stud." The fourth song of the night was "Breakout," written by Ace, Ritchie and Eric Carr. At this time, Ritchie takes over on vocals and later on "Too Young to Die," and "Strutter." The other songs that followed were "Shot Full of Rock," "New York Groove," "Strange Ways," "Cold Gin," "Rock Soldiers," and "2000 Man," a song which Ace has not performed since 1978.

Another special treat was a five-song medley never before performed live. The medley consisted of old **KISS** songs to Ace's solo projects. Following the medley was a song called "Rocket Ride." Three songs remain in the show and as promised earlier by Ace, there was a surprise guest in the audience. Now your guess would have been as good as mine and very much to my surprise, who else but Sebastian Bach joins Ace on stage.

Now the audience is extremely wound up and the band breaks out playing "Deuce," "Strange Ways," and "Rip It Out," all sung by Sebastian with some very big smiles from Ace and the band. Ending the show was a very smooth stage dive from Sebastian and a quick exit for the band.

WHEW!! No autographs tonite.

All in all, if you haven't caught Ace Frehley's show yet, it is a "ten" and a must to see. If at all possible, I'll catch up with you and Ace on December 12th at the "Cell Block" in Bensalem, Pa. Who knows what surprises are in store for us?! Hope to see you there!

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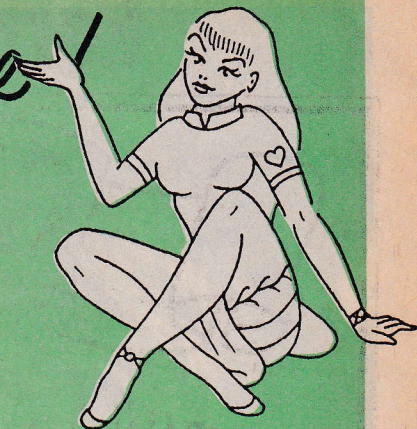
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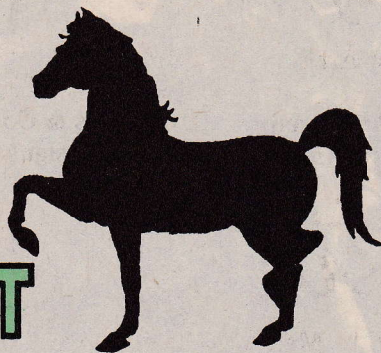
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Levellers Surprise Some And Entertain All At Asbury's Stone Pony

BY MEREDITH KAUFMAN

*"I grew up, learned to love and laugh
Circled A's on the underpass
But the noise we thought would never stop
Died a death as the punks grew up
And we choked on our dreams
We wrestled with our fears
Running through the heartless concrete streets
Chasing our ideas
There's only one way of life
And that's your own."*

-- "One Way," Levellers

Let me set the scene for you...The night, a rainy November 25, the club, The Stone Pony, home to Springsteen, a "real" rock club, the first band, Mr. Reality, a cheesy acoustic metal band that draws hordes of people; the second band, The Levellers, an English band that plays a mix of Irish folk and punk. Well, if that's not the match-up from hell, I don't know what is! Kind of like a boxing match between Pee Wee and Ali.

Now, here's the dilemma. Mr. Reality is off the stage and all the metal heads don't quite know what to do with themselves. Picture the conversation..."Do we stay and hear these weirdos play?" "I don't know, man, the only guy with long hair has dreadlocks." The club did not empty between sets, so they obviously decided to hang around. Now here's the clincher...They stayed through the whole set, and yes, I even caught some of them, uh...

dancing. I don't know about you, but a technically alternative band that can hold Mr. Reality's crowd, impresses me. But you see, folks, their crowd-impressing ability is only the beginning; I honestly couldn't find a thing wrong with this band. They are energetic, talented, original and a whole lotta fun to listen to.

The fearsome fivesome is made up of Mark (lead vocals, guitar), Jeremy (bass), Simon (electric guitar, mandolin), Charlie (drums) and Jon (violin). Simon sings occasionally and Jeremy pipes in as well. Together their sound is melodious yet powerful, and they sing of real life and real issues. According to Jeremy, although some of their material may be of a political nature, they consider themselves to be apolitical; they don't support any political parties. Says he, "When I write a song, I'm not talking about politics, I'm talking about the effect of politics."

*"The year is 1991, it seems that freedom's dead and gone
The power of the rich is held by few
Keep the young ones paralyzed, educated by your lies
Keep the old ones happy with the news
Tell the singer not to sing his song
Tell the poet that she's wrong
And in the courts you'll win the case with lies
Cos you sold them down the river-o."*

-- "Sell Out," Levellers

We spoke to Jeremy before the show to get some insight on the band.

M.K.: Characterize yourself.

J.: I'm Jeremy, I play the bass guitar. I'm a vegetarian and a hippie and reasonably politically correct. Nò, actually I read a good thing the other day that said, "Politically correct is a contradiction in terms," so I'll stand by that one. I used to live in a truck; I still got my truck, now I live in a house, though I haven't seen it; my girlfriend's in there. That's about it.

(NOTE: According to Jeremy, many people in England live in converted buses or trucks and are called "Travellers." The English government is trying to pass legislation that would prevent the "Travellers" from receiving any type of financial aid (i.e.: welfare) because they technically do not have a permanent address. Jeremy has taken an active role in the prevention of this legislation by writing to the "Powers That Be," and having his letter printed in English music magazines.)

M.K.: What about the rest of the band?

J.: Well, Charlie, who plays drums, is actually homeless at the minute. He's looking for somewhere to live; he just moved out of the place he was living. I squatted with him for a little while, actually, years ago before the band started. Simon, the electric guitarist with the mohican haircut, he lives in Reading by the River Thames, which is what he's always wanted to do, so I suppose he's happy enough. Jon, the violin player, I used to live with, again, from time to time. I lived with him for about three years on and off. He's now got a girlfriend and two kids. Mark, the singer, is also homeless at present, and too lazy to get himself a squat. Too lazy to find himself anywhere to live. I reckon he'll be homeless for quite a long time. He's the world's laziest man, I'm sure he would agree with that himself, but I say that in an affectionate way.

M.K.: How about the relationships within the band?

J.: We don't sleep with each other. We're all friends, we've been friends for ages, before we were in the band. Me and Charlie used to stay on Phil's (the manager) floor. Me and Charlie have known each other for ages. I met Mark in a pub, when we were both really drunk, and I was trying to sell him my guitar, 'cause I was fed up with playing in bands; I never really took it seriously anyway. He was saying that he had some songs and had never sung in a band, he'd only ever played lead guitar. He had some songs and I had some lyrics and so we put the two together and came up with this. He knew Jon, so we put it together from there. We met Simon, he used to support us as a one-man solo act. We liked what he was singing and saying, and he was an easy enough person to get along with. When our previous electric guitar/mandolinist left the band, the same day we asked Simon to join. We phoned him up in Belgium when we were all very drunk.

M.K.: How has the reception been in the U.S.?

J.: It's been up and down. We've done really well around the Great Lakes and in Canada. We've done reasonably down the West Coast, not so well in the South, not at all in the Midwest, and the East, like New York, has been good.

M.K.: Do you think the fans see your music differently here?

J.: I think if they've heard us on the radio and haven't seen the band, yes. As soon as you see the band, you're not left in much doubt as to where we're coming from. I

(continued on page 30)

TIRED OF THE SAME OLD ROCK BANDS?



VAN GOGHS EAR



(PHOTO BY ED MASON)

THRILLER

"THE ULTIMATE HORN BAND"

It's a Monday night the 12th, actually Tuesday morning, but who cares, because one of the area's hottest bands, "Thriller," is about to take the stage at Crilley's Circle Tavern.

Of course, I'm a little late as usual; I pull in about 12:20 and Thriller has got the Crilley's crowd workin' up a sweat. This place is jammin' with plenty of BABES and BREW! -- "NICE"!!

This is kind of reminiscent of Jimmy Carizma and the Spiders Monday nights, except this band is kickin' out some serious funk, and the horn section ain't no joke. What I'm trying to say is, this band is just a party machine, and with Tom Pizzi at the helm, leading the band a lot like James Brown would, these dudes are unstoppable. They call this band the ultimate horn band. And if you've seen them, you would know why, but you would also know that the rhythm section is slammin' just as hard.

This band consists of Tom Pizzi, lead vocals; Scott Evans, guitar; Walter Jones, bass; Mike Vateema, drums; Ken Kirby, keys; Harold Watkins, trombone; James Dennis, trumpet; and Rob Landum, sax.

This lineup has been together for a year, although Thriller was a hot area band up until five years ago. Tom Pizzi being the leader and founder of the band sensing the area was ready, decided to call his boys in Philly and get it kickin' again. The Circle, I'm sure, very happy with the band, has them on every Monday night, also New Years Eve. If you haven't got plans, make 'em -- it should be rockin'.

After the first set, I was wondering where they could go next. But I found out the first set was merely foreplay of things to come. They opened the set with a couple rock numbers and then segwayed into a funky version of Brick House. Tom Pizzi's been around for a while and he's

got plenty of friends in the music business, and one of them happened to be at Crilley's tonight -- Chuck Battle, lead singer of the Clovers. Tom called Chuck and Ragan Potts, the drummer of the Clovers, up for a couple of numbers, as Tom conducted. Chuck kicked out some James Brown, and just when I thought it couldn't get any funkier, they slammed into Prince's M.F.

This groove was so funky you couldn't help movin'. Tom pulled about 10 hot lookin' babes onstage, a Monday night ritual at Crilley's, and they were groovin'. The best part was when the ladies faced the drummer for a couple choruses of Shaka' That Ass. Some of the ladies even take their tops off for this band -- nice concept. Well, I got a chance to hang out and rap with the Boyz, although I couldn't print half of what we talked about, due to the X-rated nature of this conversation. Anyway ...

Brooke: Tom, are you a Dallas fan?

Tom: If Dallas was the last team out there, I'd watch hockey.

Brooke: The reason I asked is 'cause you've been busting their balls all night, singin' I hate everything about you, and having them spotlight a Dallas jersey.

Tom: If they were the last team on earth, I'd take up chess, and I hate chess, too.

Brooke: So, Tom, are you guys the ultimate horn band?

Tom: There's a lot of bands that have horns. But this is a horn band. I don't mean to brag -- but there's a lot of people blowing their own horn. They should come see us.

Brooke: How long you been on the music scene?

Tom: Twenty years.

Brooke: So you've seen bands come and go. Who are some of the bands who hung in there?

Tom: Bands like Witness, Pegasus, of course, Thriller's back, and oh*yeah, Full House. As a matter of fact, I just

went to Kenny Jeremiah's party. I think he's about 85 or 90 now, but he looks great. I think him and Scott, our guitarist, served in the Civil War together. Just kidding.

Brooke: How do you guys choose your set list?

Tom: Well, the crowds dictate what they want to hear. Sometimes you can't get too hip on them or you'll lose them.

Brooke: There's a lot less places to play around here now, huh?

Tom: Yes, now it's all one nighters; before you could stay at a place 2 to 3 weeks at a time. Now we're all in the concert mode. You gotta have the production, and, of course, we've got the best.

Brooke: Thriller has been through some changes through the years.

Tom: Definitely! Toward the end of the band 5 years ago, I was working with some A.C. cats, and there was just an attitude there. So I went back to where I came from, and called the Philly boyz up, and this is leaps and bounds beyond the old Thriller. Cuz the band slams every night. We've come a long way in a short period of time. We're coming back to claim our crown.

Brooke: Tom, that's a bold statement. What's up with that?

Tom: It's a very competitive business, and a lot of people can do a lot of talking. We've been working hard for what we've got. And every place we go we've been giving 110%. We can back up our talk.



(PHOTO BY ED MASON)

"Does it get any better than this? I don't think so!"

Brooke: In the tri-state area I know Johnny O and the Classic Dogs of Love over the past 5 years have been on the top of their circuit. But since you and Thriller have been back in town, there's been a lot of talk between musicians and even some of his crowd that your band is kickin' just as hard, if not harder. Is there any animosity there or are your dudes in competition or what?

Tom: No! Johnny's a friend of ours. I respect him because he's been around a long time. If we're being compared to him, that's a compliment.

James: I think as long as a band has a quality package, people will support it. There's room for more than one good band. As long as we keep bashing up there with the quality, our thing will grow and grow and grow. We can't worry about where everybody else is at. We just got to concentrate on where we're at and just keep getting better.

Tom: Our crowds in the last 2 or 3 months have grown tremendously.

Brooke: You guys revived Crilley's Monday night.

Tom: There's no substitute for quality. We're adding a new dimension like Funk and R&B, along with other styles. Most area bands are sticking to the rock vibe. But to lay down the funk, it's gotta be in you, it comes from within. Some bands try to do it. We do it for real.

James: You can't fake the funk!

Tom: A lot of bands are trying. They can come out. We'll teach 'em!

Brooke: Tom, are you influenced by James Brown?

Tom: He's the cat. He's the Godfather. Everybody copies him. What he does is spontaneous.

Brooke: So where's the rest of the ultimate horn section?

Tom: They are down there getting ultimately catered to by fine young ladies.

Brooke: NICE!!! James, who have you and the other cats in the section worked for?

James: Well, I played for the Stylistics, Rob played with Grover Washington Jr. and Harold was with the Tramps for a number of years.

Brooke: Pretty impressive, dude. You guys are worthy of the title, but who came up with it?

James: Well, actually, we're pretty humble guys, but what happened was when the band was in the beginning stages, the people who saw us started calling us that. So it just kinda happened.

(.....Meanwhile, in walks the infamous Harold (Hoof) Watkins (trombone-man) talking much stuff.)

Brooke: Yo! Harold, what do you think about this ultimate horn thing. Are you guys or what?

Harold: It's highly possible!

Rob: What do you think, Brooke?

Brooke: Chill, man, I'm doin' this interview. But, hey, you guys are definitely killin'.

Harold: I don't like to be big-headed, but you know as far as this circuit goes, we're the s***, man.

Brooke: Do you think the rhythm section are the unsung heroes?

Scott: Very unsung, silently unsung.

Harold: Don't ask us about that.

(continued on next page)

Rob: No, man, the rhythm section sings a lot.
 (Everybody in the room laughs; it's about time to hit the last set.)

Brooke: Yo, Tom, thanks for the interview.

Tom: No problem. Actually, thank you and *In Tune* for the interest, and also everybody who's been supporting us. Later.

(In closing I'll just say that this band is killin'. So go check 'em out. Peace.)


-- Brooke Ashman



TWO HAPPY CHICKS, Susan Morere (l.) and Valerie McMorris (r.) get their thrills from the Thriller concert at Crilley's Circle Tavern.



(PHOTOS BY ED MASON)



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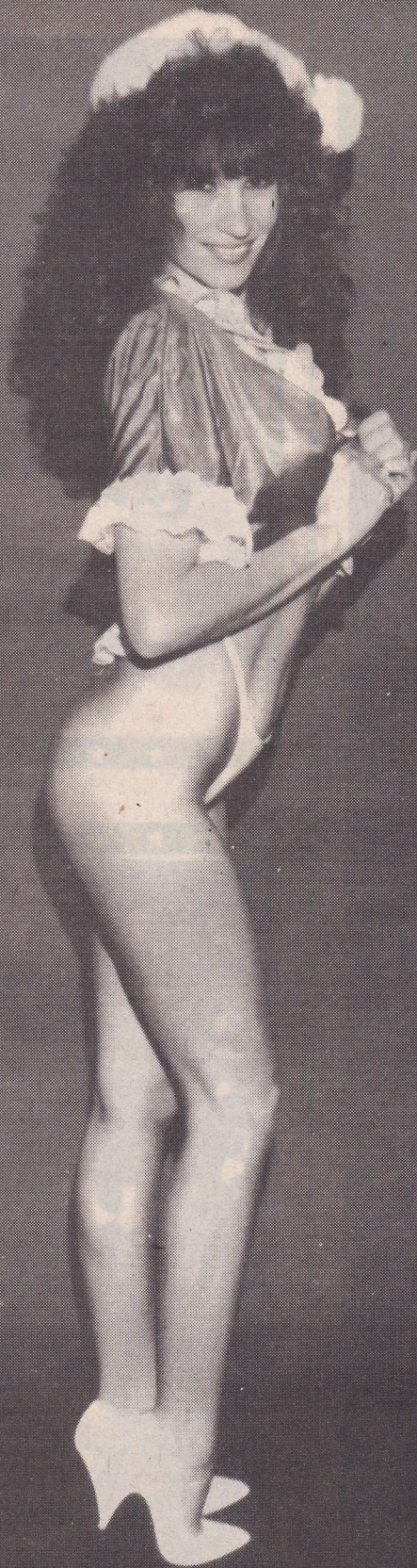
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TRIPLE X X X

BY ANDI SENSIBA

Triple X is a local South Jersey cover band that brought the house down at Cavaleño Nero (formerly Diamond D's) last Friday night with one of the tightest shows I have ever seen them do. They spent the evening combining old classics with more recent favorites and as always there was a special emphasis put on having a good time.

The members of Triple X include bass player Tim Somers, drummer Bob Suter and guitarists Anthony Marshall and Jeff Hornberger. To round out this bunch of bad boys is lead vocalist Sue Jones who provides a bit of balance. Although all five members have only been together for about eight months, Anthony, Tim and Bob have been playing together for over two years within a band called Dusk. That explains how comfortable they are with each other musically.

Part of what makes any one of their shows so enjoyable is the wide variety of music that they cover. Within any given set, it is commonplace to hear songs ranging from "Love Song" by Tesla or "I Remember You" by Skid Row to "Me and Bobby McGee" or "Piece of My Heart" by Janis Joplin (my two personal favorites). Another aspect of the band which adds to their variety is the fact that each member takes his turn at the microphone. Because of this, every show is jam-packed with music to fit any listener's taste: George Therogood, Mellisa Etheridge, Heart, Stevie Nicks, and The Dead, just to name a few.

One new part of their shows is the incorporation of a soon to be entirely acoustic set. Although we got a taste of it last week, I am looking forward to the expansion of that idea. In addition to that, they intend to start working in some original stuff in the upcoming months which should be a treat, as are all their shows.

We got a chance to talk with the band after Friday night's gig so they could bring us up to date on the up and coming changes.

Andi: Since Anthony, Bob and Tim were already playing together, how did the two of you end up getting involved?

Sue: This is a really good story. These guys were all together as a band, they were practicing, then I came bouncing in one day with my kid on my hip and I sang one song and they asked me to join the band.

Jeff: After Sue had joined the band, she asked me to join.

Andi: How did you come up with the name Triple X?

Jeff: Do we have to talk about that? It was already Triple X when I joined.

Tim: I tried out, as a bass player, for the band Triple X and when it fell apart, I took the name. That is how Dusk became Triple X.

Andi: Considering you do such a variety, who decided what songs you're each gonna do?

Sue: Whoever sings it.



(PHOTO BY ED MASON)

Sue Jones

Jeff: We don't want to do a song that everybody isn't into, so we all get together and decide.

Andi: Whose originals are these that I have been hearing so much about?

Tim: I have a bunch that I haven't introduced to the band yet. I write both the words and music.

Sue: I have been writing since I was about 11, words, not music.

Jeff: I have been writing words since 1987.

Tim: It is just a matter of getting all together.

Andi: Tell me a little something about the acoustic thing that you two do outside of the band.

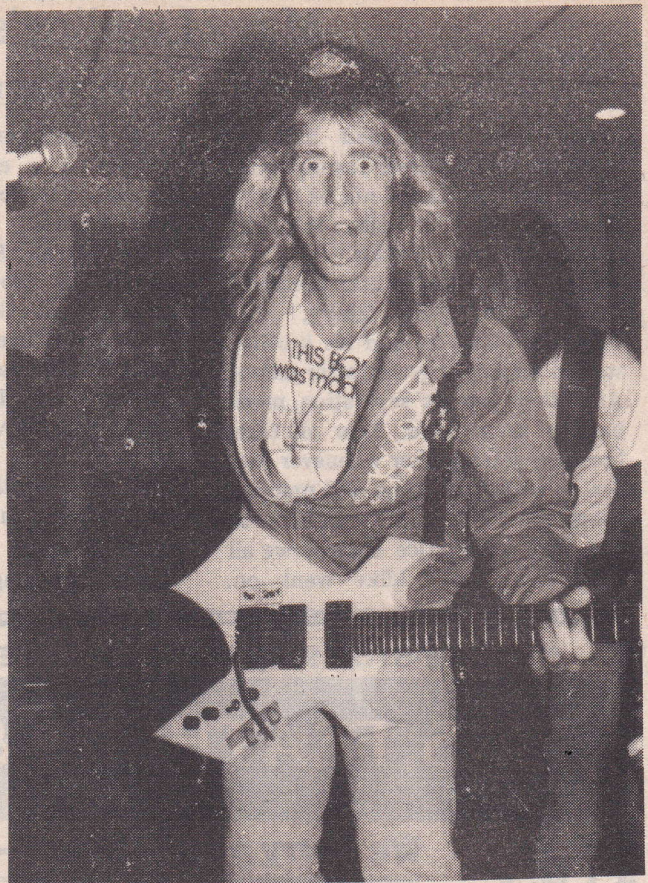
Anthony: We call it J.A.M.S. (Jeff and Anthony's Musical Stuff).

Jeff: That is the stuff we're gonna work into the acoustic set.

Well, it was nice to get a chance to talk with the guys and Sue. Interviewing them was almost as much fun as the show itself. For info on their upcoming gigs, check the Band Calendar this and every month.



Tim Somers



Jeff Hornberger

(PHOTOS BY ED MASON)



Anthony Marshall



Bob Suter

Mays Landing's Best Kept Secret

BY WILHELMINA YOUNG

Live music performed Saturday nights at the Old River Tavern by the Collar Brothers should not be missed, especially if you enjoy the light favorites of James Taylor.

When asked how music became a tradition in their family, Mike Collar said that he and his brothers started playing together after school. After their parents' separation, music became their bond. Now all three brothers get together whenever they can to write new songs and practice. "Sometimes it gets a little difficult to find time to practice because we all have day jobs," Mike went on.

"I'm a maintenance man and my brother is a carpenter. My other brother is the cook here at the Old River Tavern."

The Collar Brothers have also played at Brownie's Lodge, The Library and Gregory's in Somers Point. "We love this gig at the Old River Tavern because everyone is so friendly here. It's a very laid-back atmosphere, so we can play whatever we want."

All three brothers sing as well as play. Often you'll find Mike switching from guitar to saxophone in the middle of a song. Brother Phil sings,

composes and also plays the recorder as well as the keyboard.

So, if you don't have anything to do next Saturday night, take a ride down Somers Point-Mays Landing Road to hear the best in live light favorites played by three very talented, local musicians: Phil, Mike and Bruce Collar. You'll want to go back again and again. Music starts at 8:30 p.m. and ends at 12:30 a.m.

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GRUNTRUCK

Just Another Seattle Band?

BY MEREDITH KAUFMAN

Gruntruck has been sharing the stage with Alice in Chains and Screaming Trees for the last eight weeks at packed venues. We caught the show at the infamous Roseland in NYC, and it was a killer. Gruntruck puts on a tight, aggression-packed performance filled with flying guitar riffs, booming rhythms, and lead singer/guitarist Ben McMillan's melodic croonings. Although some of the concert-goers may not have known the band going in, they sure did talk about them on the way out. Although I personally thought Gruntruck should have had a better time slot (they were first), the line-up was good for me. I had a chance to take a well-needed break in between them and Alice in Chains. (Sorry, Trees fans, I just wasn't impressed.) The Truck set was energetic and powerful, receiving attention from several other of my colleagues. MTV was there, filming away and I caught glimpses of other reporters darting around.

These men are no strangers to the music scene. Guitar splinterer Tom Niemeyer played with The Accused, bassist Tim Paul, with Napalm Beach, while both drummer Norman Scott and McMillan hail from Skin Yard. They all funnel their collective talents and varied influences into a band that cringes at the words... "Seattle Sound." They are definitely in the same genre as their Seattle-mates, AIC, Pearl Jam, Soundgarden, and Nirvana (to name a few) but they are not "just another Seattle grunge band." Niemeyer's guitar playing is more metal than grunge. It's fast, hard and heavy, just like the image the name Gruntruck conjures up. Another notable difference is in the songwriting. The songs all don't sound the same, and...the lyrics actually say something!

I spoke with Tom Niemeyer as he took a much-needed break from a barrage of phone interviews. As he downed drinks, we spoke of the Seattle scene and Gruntruck's place in it.

M.K.: So, you guys are all from Seattle, right?

T.N.: Yeah, we are, it's starting to be kind of a curse. It's really not a curse, the only bad thing about it is you have to answer questions about it. "It it a phenomenon?" No, it's a coincidence, I think, that everyone is from there. Since the media started paying attention to it, the record companies all have reps there now, so you have all these label reps running around looking for new bands.

M.K.: What's it like out there?

T.N.: It's really not that big of a music scene. The bands that are huge really don't hang out there because they are out on tour all the time. It's a pretty small town. In the past two or three years, the whole population, not because of the music, well, maybe partially because of the music, has grown massively. I think the quality of life has just impressed enough people to relocate there from all over the place.

M.K.: How is it clubwise? Are there a lot of places to play?

T.N.: There are like three or four really consistent clubs to go to, and they are all 21 and over. There is one called the Rock Candy (RKCNDY) and there's the Offramp, and there are a few on the outskirts of town that no one ever goes to, the Colorbox. We just lost our only all ages club; they stopped booking any kind of rock, hard rock type stuff that would cause any problems like moshing, because of an insurance hassle or whatever. That's unfortunate, so now there's really no place for young kids to go see shows, unless it's a big concert at the Coliseum or the King Dome.

M.K.: Is there any sort of comradery between the big Seattle bands like Pearl Jam, Soundgarden, Queensryche, etc.?

T.N.: There's not really comradery, but there's not any kind of back-stabbing, competition type thing. The only reason being, we're not competing for each other's dollar, which is good; it's a real friendly atmosphere amongst all the bands. Everybody's happy for each other. I'm happy

(Continued on Page 28)



Local Licks

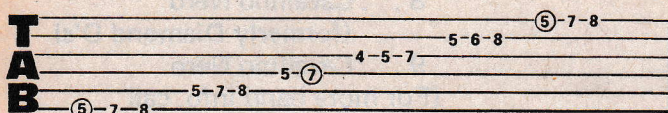
By BOBBY SEAMAN

In this column, I would like to introduce the readers of *In Tune* to some of the techniques I use to play modern rock. Hopefully the technique will help inspire you to create your own new licks, and add new ideas to your solos.

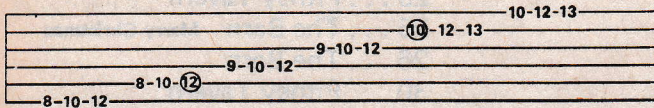
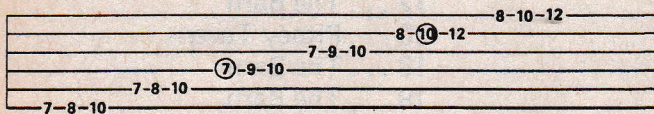
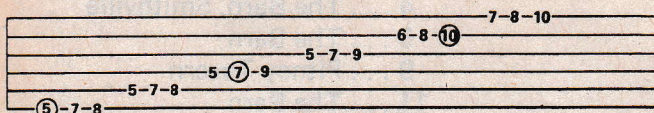
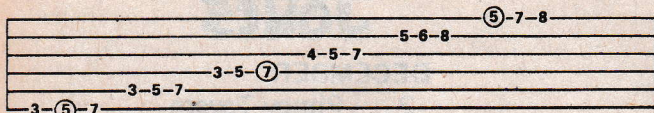
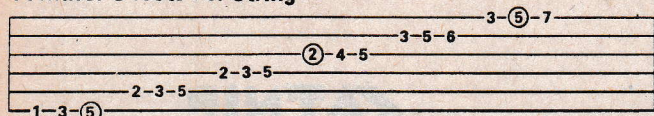
The first lesson I'd like to tackle concerns three note per string scales. Most people learn scales in box positions using maybe four or five frets; (exa. No. 1). I'd like to show you a new way of learning the scales in three note per string patterns; to demonstrate these patterns, we will use the A natural minor scale with the notes A B C D E F G. We'll use seven different patterns, one for each note of the scale; and each pattern will overlap the other pattern.

The patterns can be moved from key to key while still remaining the same relationship to each other. Memorize these patterns slowly, and always use alternate picking (down, up) to get an even attack.

(ex. No. 1) A Minor Box Position O notes = root notes



A Minor 3 Note Per String



Next month we'll look at some cool ways to add these patterns to your lead playing. And in future columns we'll discuss such techniques as string-skipping and sweep picking.

If you have any questions or comments, you can reach me at 383-2900 or 625-4478.

Stay *In Tune*.

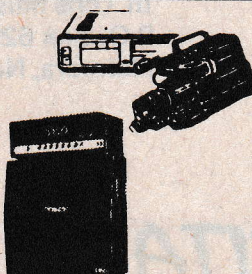
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DECEMBER

- 4 ... BC's
- 5 ... Gilhooley's
- 10 ... BC's
- 11 ... High Point
- 12 ... Gilhooley's
- 18 ... BC's
- 19 ... Gilhooley's
- 26 ... Gilhooley's

JANUARY 2

- 2 ... Gilhooley's
- 7 ... BC's
- 9 ... Gilhooley's

HIGH RISK

DECEMBER

- 18 ... Crilley's Circle Tavern
with Catscan
- 26 ... Brownie's Lodge
- 27 ... Brownie's Lodge
- 29 ... Brownie's Lodge

The Triple X Band

DECEMBER

- 11 ... Brownie's Lodge
- 12 ... Brownie's Lodge
- 15 ... Brownie's Lodge
- 17 ... Brownie's Lodge

JANUARY

- 8 ... Cavallino Nero
(formerly Diamond D's)
 - 9 ... Cavallino Nero
- (For more band info, call
625-1580.)

KATNIP JONES

DECEMBER

- 2 ... Pitney Tavern
- 4 ... The Barn, Smithville
- 5 ... The Barn
- 9 ... Pitney Tavern
- 11 ... The Barn
- 12 ... The Barn
- 16 ... Pitney Tavern
- 18 ... The Barn
- 19 ... The Barn
- 23 ... Pitney Tavern
- 25 ... The Barn Merry Christmas
- 26 ... The Barn
- 30 ... Pitney Tavern
- 31 ... New Year's Party at
The Barn



DECEMBER

- 4 ... Cavallino Nero
(formerly Diamond D's)
- 5 ... Cavallino Nero
- 18 ... Cavallino Nero
- 19 ... Cavallino Nero
- 31 ... Brownie's Lodge



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DECEMBER

- 2 ... Crilley's Circle Tavern
- 3 ... The Barn
- 4 ... The Elbow Club
- 5 ... The Elbow Club
- 9 ... Crilley's Circle Tavern
- 10 ... Gilhooley's
- 11 ... Country Pine
- 12 ... Country Pine
- 16 ... Crilley's Circle Tavern
- 17 ... The Barn
- 18 ... The Black Cat
- 19 ... The Black Cat
- 20 ... Country Pine (Sun. 4-8 p.m.)
- 23 ... Crilley's Circle Tavern
- 26 ... Country Pine
- 30 ... Crilley's Circle Tavern
- 31 ... New Years Eve Party
Uncle Mike's Country Pine

JANUARY

- 2 ... Crilley's Circle Tavern
- 6 ... Crilley's Circle Tavern
- 7 ... Gilhooley's
- 8 ... Country Pine
- 9 ... Country Pine



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VIDEO REVIEW

By Joann Taylor

Steve Martin Goldie Hawn Housesitter



HOUSESITTER Available Dec. 2

Steve Martin stars as Newt Davis, an architect reeling from the rejection of Becky, his childhood sweetheart (played by Dana Delaney of China Beach). Goldie Hawn co-stars as Gwen, a waitress with whom the dejected Davis has a one night stand. But he has not seen the last of her. She turns out to be a very resourceful liar. Before you know it, Gwen has set up housekeeping in the quaint country home Davis had built for Becky. She introduces herself as Davis' new wife. By the time Davis learns of this deceit, she has befriended his estranged parent and Becky, who is now intrigued by Davis as marriage material.

UNIVERSAL SOLDIER Available Dec. 9

Stars Jean Claude Van Damme and Dolph Lundgren. A futuristic tale of ex-soldiers who are made into super soldiers by the use of mechanical

devices. They regain their human side and resort to rebellion to win their freedom. Non-stop action from beginning to end.

BLACK ICE Available Dec. 9

Vanessa (played by Joanna Pacula) is having a secret affair with a popular, married politician which ends violently. She panics and calls her boss (Michael Ironside), a government dirty tricks agent who set the whole thing up. He agrees to meet and then attempts to kill her. Realizing she has been betrayed, Vanessa jumps into a taxi and offers the driver (played by Michael Nouri) cold cash to get her out of the country. How could he refuse?

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GRUNTRUCK

(Continued from Page 22)

to see that Nirvana and those guys got as big as they did, even the Queensryche guys, they've been trying for years, and they finally got essentially national if not worldwide fame after so long.

M.K.: With the newly-coined catch phrase "Seattle sound," do you feel that you are being typecasted?

T.N.: Yeah, I think "Seattle bands" is okay, but "Seattle sound," it isn't really one sound. Maybe a lot of the Sub Pop bands sound alike.

M.K.: Do you think that the typecasting has helped or hindered you?

T.N.: It hasn't hurt, but I don't like to be coined as a "Seattle sound" band. I feel really sorry for bands coming out of there now that might get a backlash from it, that aren't signed yet. All the media people I've talked to are pretty much tired of hearing about Seattle. That's good because there's really nothing up there. I'm having a better time in New York than I ever had in Seattle.

M.K.: What do you listen to now?

T.N.: What I've been listening to lately, is old '70s rock like T-Rex. But, what got me playing guitar is hardcore, punk rock, bands like Black Flag, Sex Pistols, stuff like that. The music was so simple and aggressive. Very stimulating, very motivating.

M.K.: Does the band have an overall influence?

T.N.: I don't think as a band collectively we like the same stuff. Everybody seems to like different stuff which I think makes the band work personality-wise as well as music-wise. We all come from different music influence backgrounds; it's kind of neat because each person has a particular style that's come to form one sound that hopefully sounds different from anything else out there. And hopefully people like it, so far the reviews have been really positive.

M.K.: How does Gruntruck compare to The Accused? (Tom's former band)

T.N.: Well, the guitar sound itself is pretty similar. My technique of playing is similar. But it's a lot more urban, as Ben likes to call it. It has a more urban feel to it. The tempos are about half the speed of The Accused, but I still play just about as fast; it's got more of a groove to it, more of a danceable feel. With The Accused, you could just maybe bang your head fast enough, maybe, if you're really fast. As far as vocals, Ben's vocal style is really cool. I like it a lot; it's a lot more pleasant to listen to. Compared to Skin Yard (Ben's former band); they didn't have the same type of guitar "attack" and it was a little more out there. This is more "in your face."

M.K.: How does the new record, "Push," compare to "Inside Yours"?

T.N.: The production is a lot cleaner. We had more money to work with, with helps. Inside Yours cost about 1,500 and Push was like 15,000. We are a little more focused as a band. We're more experienced with each other, now, so the songwriting came a little quicker. It's more positive, I think, there was kind of a downer ele-

YOU SHOULD KNOW

BY SCOTT CAMPBELL

Happy Holidays! Thanks to everyone who helped out this first year, especially to Anna, Chip, Geno, Tom and the record companies. Go see live music!

* * * * *

In no particular order:

Dan Baird -- "Love Songs for the Hearing Impaired" -- Def American
The Bevis Frond -- "A Collection of Fronds" -- Reckless
Cherubs -- "Icing" -- Trance Syndicate
Chris Cacavas and Junkyard Love -- "Good Times" -- Heyday
Chainsaw Kittens -- "Flipped Out In Singapore" -- Mammoth
Cerebral Corps -- "Attributed To Cerebral Corps" -- Alias
The Gadjflys -- "The Gadjflys" -- Phantom (Australia)
Flaming Lips -- "Hit to Death in the Future Head" -- WEA
Giant Sand -- "Ramp" -- Amazing Black Sand
Roy Harper -- "Come Out Fighting Ghengis Smith" (re-issue) -- Awareness (Engl.)
The Jayhawks -- "Hollywood Town Hall" -- Def American
Yo La Tengo -- "May I Sing With Me" -- Alias
Vulgar Boatmen -- "Please Panic" -- Safe House
Treepeople -- "Something Viscious for Tomorrow/Time Whore" -- C/Z
Uncle Tupelo -- "March 16-20, 1992" -- Rockville
Mercury Rev -- "Yerself is Steam" -- CBS
Glories -- "Aurora EP" -- Aurora
Five Eight -- "I Learned Shut Up" -- Sky
Young Fresh Fellows -- "Doc Sharpie is a Bad Man" -- Frontier
Paul K and the Weathermen -- "The Blue Sun" -- Homestead

ment to Inside Yours that was a little more pessimistic. Push, lyrically, is more optimistic. Ben's lyrics may paint a grim picture but there's an underlying sense of optimism and, "It'll be okay," probably because of where he and I live. We live in really, really s***** parts of Seattle -- drive-by shootings, gangs, crack on every corner. That's probably why it comes out like that because of our environment. We play really aggressively, but Ben has a real optimism to him.

Ben joined us, and after a while the conversation shifted to another thorn of contention, alcohol. Gruntruck, who once played most of their gigs in a drunken stupor, have matured and taken a more serious approach. They do not drink before shows, at practice or at band meetings.

B.M.: Our practices were so funny. We'd get together, I was always buying a half a case of beer or so, "to bond." We'd just get drunk as a skunk and not play the instruments. Cobwebs were on our instruments.

Ben's influences are of a different sort; he explained how he likes music, but he is influenced by environment.

B.M.: I think I'm influenced by the city. Living in a s***** part of town, gunfire, poor people. The music is

(Continued on Page 31)

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Levellers

(continued from page 11)

think a few people have been shocked or drawn the wrong conclusions maybe, it hasn't been a big problem, though, really. You can usually tell after the second song if people are going to enjoy it or not. If they are dancing after the second song, then it's all right.

M.K.: It says on your bio that you steal music from everyone. What's that all about?

J.: Same as every other band does, we're just honest about it. Anything we listen to is fair game, I think. We don't overtly sample things, but we are influenced by anything and obviously it shows. We don't disguise our influences. They get stirred up because there are five of us putting in our own input. No one has really noticed, and we forget ourselves where we get things from.

M.K.: What do you think of the alternative scene now

being mainstream?

J.: Well, to me, it's just another way for the major record companies to sell a product. A band like Pearl Jam, to me, is a mainstream, corporate rock band that's dressed up as an independent band that's saying something, and they're not saying anything, they're not even honest about it. I think Kurt from Nirvana has been saying similar things about them, and I've been totally agreeing with him.

M.K.: Do you think that Nirvana was one of the first bands to sell out?

J.: Well, yes and no, they didn't know what was going to happen with that record. No one did. It got huge, didn't it? They just signed a deal to make a record and the next minute they're mega-stars. I've got a lot of time for Nirvana. That doesn't particularly bother me because they still kept their roots, they still speak out and they still mean what they say. It's the other bands that followed them like Alice in Chains, Pearl Jam and Soundgarden. All the bands that are really big in America, really. They're all really sub-heavy metal bands. That's my rant against American alternative music. The thing is, it's not alternative music, that's my only grudge of it. It's not, it's dressed up. It's corporate rock dressed up as alternative.

M.K.: How would you classify your music?

J.: I don't know! It's difficult. I'd say independent. Well, definitely, we're one of the biggest independent bands in the U.K. Over here we've been leased out to Elektra, which is a major and they're distributing but it hasn't affected us at all, they don't make any career decisions for us. Personally we've had our ups and downs but overall it's been OK so far. I don't know how you'd class our music. It's weird. Punk Rock.

M.K.: Sort of punk rock/Irish folk/...

Terry (the road manager): Polk!

J.: If you like it, you can think of something to call it.

Terry: There was a good description the other night on TV.

J.: What was that?

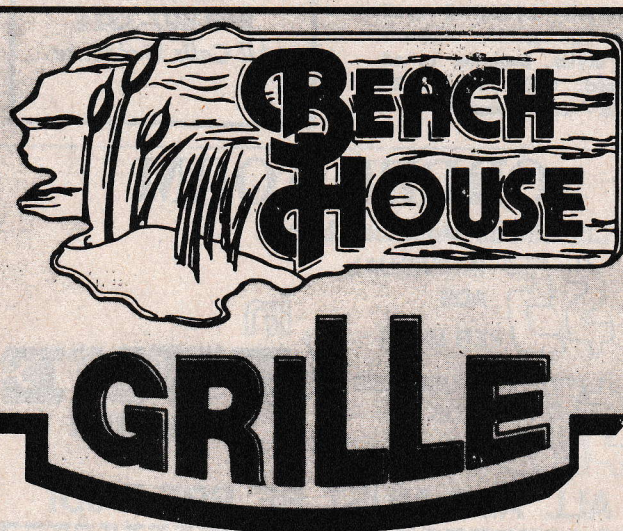
Terry: Between the Red Hot Chili Peppers and Dexy's Midnight Runners.

M.K.: What's up after the tour?

J.: We go back to England. We have about a week off and then we songwrite and rehearse. We have three big arena shows in England before Christmas; we have to rehearse for them, they've all been sold out. Then we tour Europe in January/February. Then come back and write an album.

I can tell you that I am eagerly awaiting a new Levellers album and hopefully a tour in the not too distant future. They are a must hear and see. If I could command our readers to buy an album, this would be it. Five stars would only be a hindrance. Levellers, "Levelling the Land" -- pick it up. I leave you with one last piece of insight by this great band, from their song, "Another Man's Cause":

*"And now she wonders at it all
How many more are going to answer the call
To fight and die in another country's war
To die for a religion they never believed in at all
To die in a place they should never have been at all
No, never at all."*



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GENO WHITE WISHES TO ISSUE THE FOLLOWING STATEMENT:

To anyone who may have showed up at the phantom gig announced for Nov. 27 in Seaville, it was one of those negative things that happens in music at times. I was *never* contacted before the ads went on as to whether I could make the gig or not. I would never back out of a gig that I personally confirmed. Thanks for all your calls, and thanks to all of my fellow musicians and music lovers who have let me Stand in Stereo.

-- Geno White



BILL WYMAN
in 1967

Bill Wyman, the Rolling Stones' only bass player for almost 30 years, has again announced that he's calling it quits, but this time it appears that he means business. According to Stones' management, the 54-year-old Rolling Stone feels as though he's finally gathering some moss and it seems that neither Mick, Charlie nor Keith can convince him to stick with it. Mick Jagger stated that he hopes Bill changes his mind in the future. More on the Stones next month.

The local band Grooveyard has signed a deal with the new North Jersey Indie "Dromedary Records" to have their song "Child Bright" (from their release Bliss) featured on a compilation CD of undiscovered New Jersey bands. Other bands on the CD include Godspeed, Cup-A-Joe, Scooby Groove and more.

The CD will appear in stores in early '93. For more information on Dromedary Records and/or the CD, write: Dromedary Records, 50B Circle Drive, Lodi, N.J. 07644.

For more info on Grooveyard, or how to obtain "Bliss," the six-song cassette by Grooveyard, write: Grooveyard, 38 Schoolhouse Road, Mays Landing, N.J. 08330 or call 399-5645.

Gruntruck

(Continued from Page 28)

driven by positive angst, even though you see all of this happening, you still have to believe in something, so you keep on going with some kind of faith.

I think that is a very good description of Gruntruck and the Seattle scene. They, like every other band from the area, started out in a sort of quagmire of misconceived "sameness," but through believing in themselves and their music, they have left the muck and moved on to higher ground.

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